

ETCHERS AND ETCHING

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THE MENTOR



DEPARTMENT
OF FINE ARTS



SERIAL No. 79



PORTRAIT
OF PETER
BREUGHEL

By Anthony
Van Dyck



Courtesy the New York Public Library, Prints Div.

MENTOR GRAVURES
SHERE MILL POND
By Sir Francis Seymour Haden

THE RIVA (Number 1)
By J. A. M. Whistler

THE ABSIDE OF
NOTRE DAME
By Charles Meryon

LE BOUVIER
(The Cowherd)
By Claude Lorrain

REMBRANDT'S
MOTHER
By Rembrandt

THE FAMILY
By Adrian van Ostade

WHAT is an etching? The word *etching* is often used with familiarity; but how many who use it know how an etching is produced? It will not do to reply, "I don't know anything about etching; but I know what I like." A little elementary knowledge of processes is necessary for the proper appreciation of any art. The medium—that is, the tools with which and the materials from which a work of art is made—imposes its limits on the artist and its nature on the result. But within these limits, to be respected by the artist, lie also its possibilities, to be realized by him. The sculptor's clay model will be differently attacked by him, according to the material (bronze, marble, granite, terracotta) in which it is to be reproduced. The painting in oil, in water color, in pastel, each has its characteristic appearance, based on the manner of production. So also has etching its own characteristics, which make it different from all other reproductive arts: from copper engraving, wood engraving, or lithography. Each medium has its proper field of expression, within which lies its charm and its appeal.

How then is an etching produced? A copper plate is polished, covered with a thin coating of "etching ground" (which may consist of white wax, gum mastic, and asphaltum), and the latter smoked over. On this "grounded" surface the artist draws with a steel point (the "etching needle"), which lays bare the copper wherever it passes. The design thus stands out copper-colored from the smoked ground. The plate is then subjected to the action of acid, which eats into the copper wherever the needle bared it, and where it is therefore no longer protected by the etching ground. The remaining ground is then removed and the plate inked, the ink lodging in the lines of the design. The plate, with a sheet of paper laid on its inked surface, is placed on the "bed" of a copper-plate press, and drawn between its revolving rollers, the enormous pressure transferring the ink to the paper.

That is the process, in bare outlines,—a process which for centuries has had its peculiar charm for the artist because it has enabled him to practise a so-called "painter" art, or autographic art, giving reproductions of designs that bear the full impress of his individuality, presented directly, in lines drawn by himself, without the intervention of a professional engraver. The light touch of the needle gives freedom in effect, which

is added to by the irregular action of the acid.

"Is an etching a copy or an original?" Since the work is dormant in the copper and comes to life only in the printed impression on paper, each such print is really an original, placing us in direct relation with the artist.

The qualities and possibilities of etching have called forth production as wide and varied in range as the difference in outlook between a Hollander of the sixteenth century and an American of the twentieth.



Courtesy of Fred. Keppel & Co.

THE FLOCK RESTING

By Nikolaas Berghem



Courtesy the New York Public Library, Prints Div.

THE DIGGERS

By J. F. Millet

There are about half a dozen great etchers; but also numerous minor ones well worth your notice; also we have etchers with us today.

Passing over earlier work, such as the landscapes of Altdorfer, or Dürer's few plates, or the free and experimentative work of Hercules Seghers, we come to Rembrandt, who looms with giant proportions. His range was wide and his power of expression varied. We generally regard etching as an art of suggestion rather than of completeness of effect; of indication, not elaboration. The line is a convention, a symbol (there are no lines in nature), and Rembrandt used it so in his little sketch of "Six's Bridge," done when waiting at Burgomaster Six's table for the girl who had run out to buy the missing mustard. Yet the same hand executed the well finished portrait of that same burgomaster, with delicate, soft shadows, in which the line is used simply as a means for producing tints.

Rembrandt is best approached first through his noteworthy portraits. Himself he used repeatedly as a model, notably "leaning on a sill" and "drawing at a window," the latter a particularly delightful presentation of personality, which meets our human sympathy. So does likewise his portrait of his mother, seated, beautiful in disclosure of character and technically interesting in the indication of texture of flesh and the various articles of dress. Then there are the portraits of



Courtesy the New York Public Library, Prints Div.

THE COLOSSEUM, ROME

By G. B. Piranesi, a famous Italian etcher

Clement Jonghe (pronounced by Whistler "without a flaw"), Bonus, Hareng, and others. It has been well said that Rembrandt's portraits have dignity without pretension, where many modern ones have pretension without dignity. In a number of landscapes, done with a light, delicate touch, he pictured the Dutch lowlands,—a few huts or trees in the foreground, from which the eye passes to the distance beyond, bathed in the slight haze of soft sea air. "They express the genius of the Dutch country," says Binyon, "as no other of his countrymen has expressed it." A noteworthy example is his "Goldweiger's Field." On the other hand, "The Three Trees" has dramatic intensity, a rich play of light and shade, that leads us naturally to religious figure pieces such as the famous "Christ Healing the Sick" (the "Hundred-Guilder Piece"), which "em-



Courtesy the New York Public Library, Prints Div.

THE BANKS OF THE SEINE AT BESONS

By Maxime Lalanne, the graceful and facile French etcher, whose touch is sure and workmanlike

bodies the whole range of human sympathy." To one beginning the study of etchings there will be much in Rembrandt's work which at first may seem uncouth. He may find architecture, or water, or nudes drawn with more apparent skill and ease by various moderns; but Rembrandt's is the supremacy of a big artistic personality, with its pervading and ennobling influences.

The seventeenth century saw a number of etchers in the Lowlands. There were Ruysdael (rois'-dahl), Waterloo, Everdingen, Breenberg, reproducing landscape. Potter, Dujardin, and Berghem did cattle and sheep pieces. Ostade (Os'-tah-de) described peasant life with good characterization and with fine craftsmanship. His pupil, Bega, (bay'-gah) presented similar subjects. The world of the noble in station and in mental accomplishment was depicted with admirable ease and refinement, and a graceful incisiveness, in portraits etched by Van Dyck, intended to be elaborated by engravers, "the most perfect models of portrait etching in existence," says A. M. Hind.

In England that industrious Bohemian, Wenzel Hollar, did many landscapes of quiet charm, and city scenes, with a technical skill which won praise from Haden. Some plates of muffs showed his ability in rendering textures. And in Italy the Tiepolos (tee-ay'-po-lo) reflected in etching the principles and manner of their painting, while Canaletto (cah-nah-let'-to) gave early expression to the modern enjoyment of



Courtesy the New York Public Library, Prints Div.

THE OLD COCK

A masterpiece of fowl characterization, by the French etcher, Félix Bracquemond

architecture as a pictorial subject. Later, in the eighteenth century, the Italian Piranesi, in large, effective plates, disclosed the beauties of Roman architecture. And in Spain, yet later, Goya was doing his extraordinary "Caprices," audacious satires, remarkably telling in their combination of vigorous line with the flat tints of the aquatint process.

Meanwhile, in France, Jacques Callot (cah'-lo) had depicted the "Miseries of War" with remarkable skill in arranging large groups of small figures. And Claude Lorrain etched landscapes, including *Le Bouvier* ("The Cowherd"), a masterly, delicate rendering of the atmospheric effect of a warm evening. Of this last Hamerton said, "For technical quality of a certain delicate kind this is the finest landscape etching

in the world. Its transparency and gradation have never been surpassed. The most wonderful passages are in the great masses of foliage The composition is very beautiful."

"Painter-etching" rather fell into disuse in the eighteenth century; but about the middle of the nineteenth France witnessed a remarkable revival of the art. There stand out the views of Paris on which is based the fame of Charles Meryon. When Haussmann was making boulevards by



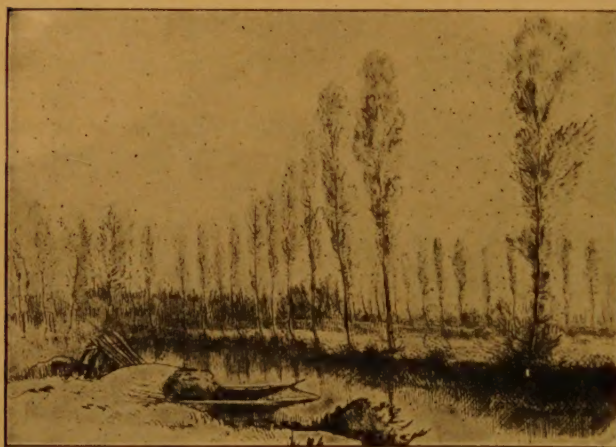
Courtesy the New York Public Library, Prints Div.
THE FORD
 By C. F. Daubigny

sweeping away old landmarks this mad genius was perpetuating much of the old city in plates breathing the spirit of old streets and buildings and those who had lived there. The visitor to Paris may stand today on the very spot from which Meryon, in 1854, saw his remarkable view of Notre Dame: little has really changed. He drew, too, one of the stone demons on the same building, a monster brooding over his "pasture," Paris. Fame came to him after death. In bitter poverty and discouragement he destroyed some of his finest plates, and died in a madhouse.

In complete contrast to the somber quality of Meryon stands the joyousness of Buhot. His lively fancy pictured the Paris of his time,—the streets with holiday crowds, or a line of cabs on a rainy day. Different surroundings were presented, with "deep and sincere love of simple coun-

try life," by Charles Jacque. He showed the peasant at work, the shepherd tending his charges, the country boy courting his lass, the good wife doing the week's wash, adding, says Wedmore, "to the truth that was Ostade's the native grace that is French." The peasant formed the subject also of J. F. Millet's plates, but seen in a different way. Simple and big in style, there is a classic spirit in these "diggers," "gleaners," "shepherdesses," or that unforgettable picture of a man pushing a wheelbarrow through a doorway,—something that removes you from the mere ordinary acts depicted to a larger view of life.

Of that period also was Lalanne, easy, graceful, a master technician; and Appian, different



Courtesy of Fred. Keppel & Co.

POPLARS NEAR AMIENS

By Alphonse Legros, a Frenchman whose work shows seriousness, dignity, and refinement

again in style, but a delight to the student; the famous painters of the Fontainebleau-Barbizon group etched (Rousseau, Corot, and Daubigny); the delicately executed little etchings by Veyrassat, in which horses usually figured, may be contrasted with the larger and more vigorously delineated bird pieces by Bracquemond, particularly his delightful ducks, which remind the beholder of W. J. Locke's "Septimus," who went to the waterside to see the

ducks waggle their tails. Bracquemond executed also a number of "reproductive etchings,"—etchings in which another artist's painting or other work of art is reproduced; for instance "Erasmus," after Holbein. The production of such etchings was extensively carried on by Rajon, Flameng, Waltner, Le Rat, Koepping, Unger, Chauvel. One etcher made a specialty of still-life subjects,—Jacquemart, who gave richness and life to glass, jade, pottery, and similar objects, with "a personal, almost a creative, vision."

A remarkable artistic personality was Alphonse Legros (le-gro'), a "belated old master," whose seriousness of purpose underlaid variety in treatment and effect. He presented, with deep insight and somber power, factors of life and death, as in "Death of the Vagabond," or "Death and the Wood-Cutter." Different mood and style appear in his delicate, silvery brookside effects of early spring morning. And in his portraits of Cardinal Manning and others seriousness and dignity are joined to exquisite refinement. Legros settled in England,

where Strang and Holroyd are his most noted followers.

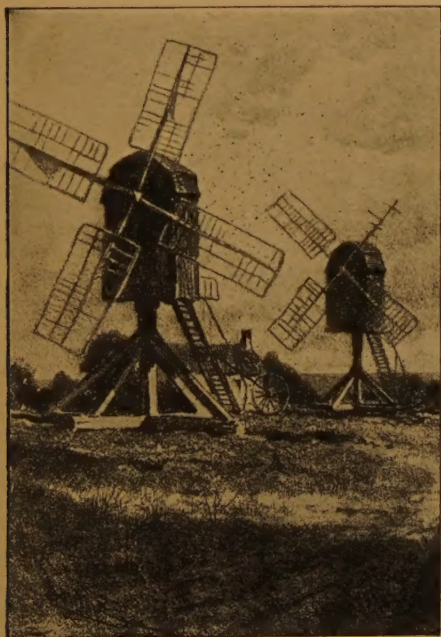
It was Great Britain too—where J. M. W. Turner had etched the plates to be mezzotinted for his “*Liber Studiorum*”—that produced one of the greatest etchers, Sir Francis Seymour Haden. Marked by strength and delicacy, robustness and pliancy, his work forms a shining example of the adaptation of a given medium to a given individuality, a quality which forms the very basis of all good art. The calm, classic



Courtesy the New York Public Library, Prints Div.

DEATH OF ADONIS

By A. Waterloo



Courtesy the New York Public Library, Prints Div.

OLD MILLS, COAST VIRGINIA

A soft ground etching by James D. Smillie,
an American

In soft ground etching the drawing is made with pencil on paper laid on top of a plate covered with “ground” mixed with tallow. Where the pencil travels the “ground” adheres to the paper when the latter is taken off. The plate is then “bitten” in the usual way, and the printed lines appear broken, as do those of a pencil drawing on coarse-grained paper.

beauty of his “*Shere Mill Pond*” caused Hamerton to pronounce it the finest landscape etching except Claude Lorrain’s “*Le Bouvier*.” “*Egham*” and “*Egham Lock*” show delightfully sure, simple treatment of still water. “*Sawley Abbey*” or “*By Inverness*” are executed in firm, sharp lines; while in “*Towing Path*” and “*Sunset in Ireland*” a happy freedom of manner is expressed by the juicy richness of dry-point. (In “dry-point” work the lines, instead of being etched by acid, are scratched into the copper with the “needle,” which throws up a ridge of copper. The latter, in printing, produces “burr,” giving a peculiar furry richness.) Haden’s change of manner in various plates implies judicious choice of method to suit a particular subject or different moods. Nearly all his plates

are views of intimate aspects of England. His art glorified the homeland scenes which inspired its finest fruits. This love of the native soil, and the emotions which it arouses, is an important element in art. Haden's brother-in-law, James



Courtesy of Fred. Keppel & Co.

A DEVONSHIRE VILLAGE

By D. S. MacLaughlan, an American etcher

Whistler, American by birth, English by residence, did his first etchings in France,—plates of the quiet richness of "The Kitchen," closey shaded; masterly, picturesque portraits of Drouet (doo-ay') and others; graceful child types such as "Bibi Lalouette." Here may be mentioned also his "Engraver," a beautiful example of "dry-point." In England he still retained a certain finished precision, as in the "Black Lion Wharf." But in his later, Venice, subjects the needle goes flicking over the plate in a graceful, airy spirit of condensed suggestion. "Riva No. 2," "Little Venice," and so many others illustrate the importance of knowing not only what to put in but what to leave out. And they

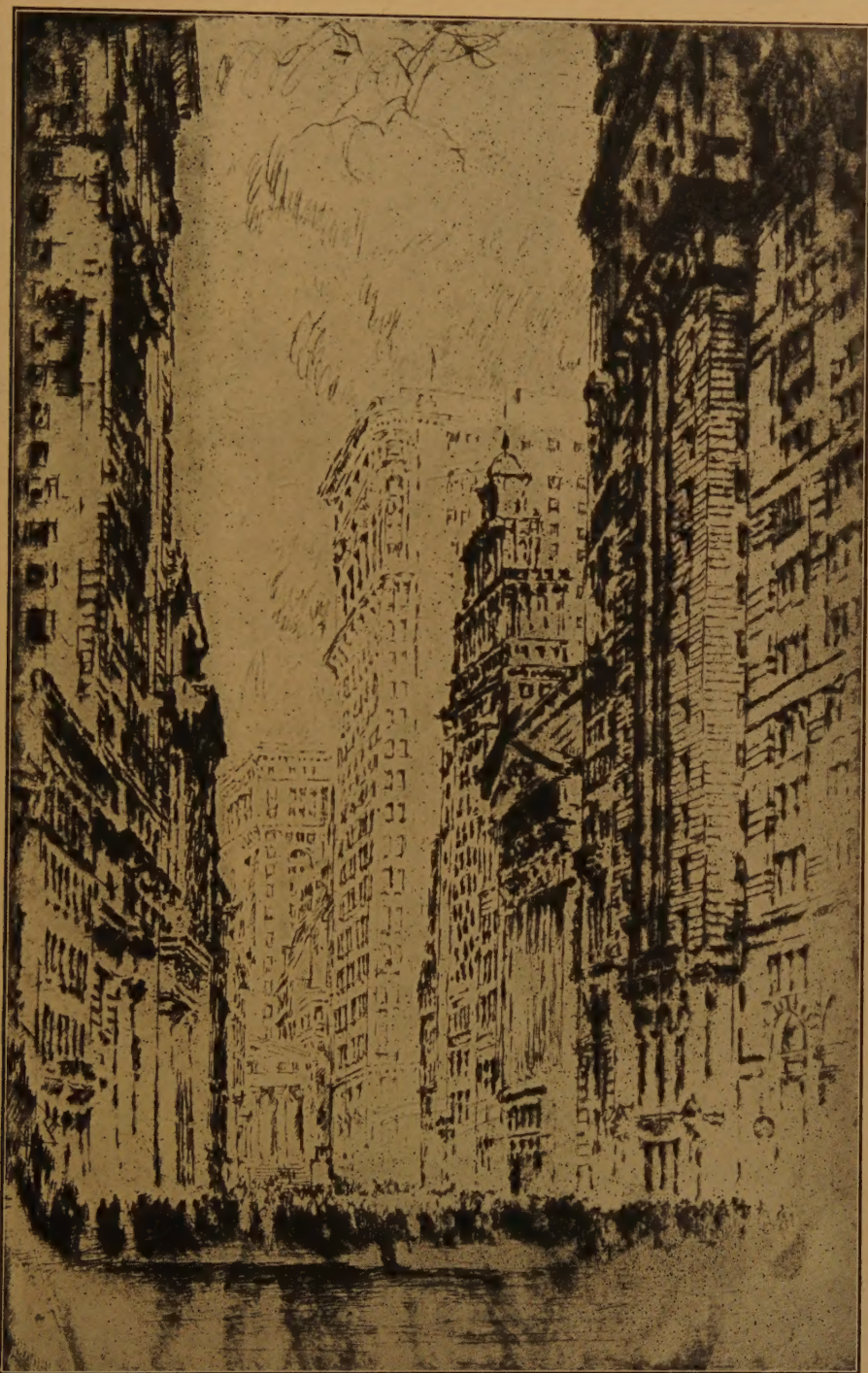
bear witness also to the effectiveness of the unfilled space—say, the sky—left white and serving its purpose. The line is supreme, pushed here to its farthest limits as a convention. Moreover, in "Nocturne—Salute" a mere framework of lines serves to hold together a tone produced by a film of ink left on the surface of the plate,—an interesting example of the importance of the printer.



Courtesy the New York Public Library, Prints Div.

WILLIAMSBURG FROM THE BRIDGE

By C. A. Platt, an American, the sure method of expression and delicate suggestiveness of whose work entitles him to be ranked high among contemporary etchers



Courtesy of Fred. Keppel & Co.

NEW YORK VIEW

By Joseph Pennell, one of the masters of American etching

Joseph Pennell, (pen'-el), also an English resident of American birth, with an eye for the picturesque and remarkable sureness in drawing, has found subjects in various quarters of the globe, and occasionally returns to us to present skyscrapers of New York or industrial establishments of Pittsburg, or other prominent features of our larger cities.

Today the active interest in etching is everywhere evident. In the United States, C. H. White, C. Washburn, J. A. Smith, O. J. Schneider, E. L. Warner, H. A. Webster, D. S. MacLaughlan, E. D. Roth, L. G. Hornby, George C. Aid, and others are finding subjects, some abroad, some in their home land, in their practice of the art. And we have to note here also the plates produced during and after the '80's of the last century, by J. D. Smillie, C. A. Platt, S. Parrish, Duveneck, Bacher, Mrs. M. N. Moran, Manley, Vanderhoof, and C. F. W. Mielatz (who has well explored the artistic possibilities of New York City).

France has Lepère (with a breadth of outlook and a vigor that gives him



Courtesy of Fred. Keppel & Co.

THE SEINE

By A. Lepère, a French etcher with a perfect command of line and an intensely personal touch



Courtesy of Fred. Keppel & Co.

THE MOAT

By Frank Brangwyn

the aspect of an old master), Bèjot (who sings the praise of Paris), Beurdeley, Leheutre, Helleu (with his "snapshots at the grace of women"), Pissarro, Raffaëlli, and our countrywoman, Mary Cassatt, whose "dry-points" show a remarkable understanding of child nature and motherhood, expressed with noteworthy economy of line.

Across the Channel, in Britain, there are D. Y. Cameron, Muirhead Bone,

Sir Frank Short, Fitton, and McBey; in Germany, Liebermann, Klinger, Kollwitz, Geiger; in Austria-Hungary, T. F. Simon, L. Kasimir, L. Michalik; in the Netherlands, Storm van's Gravesande, Witsen, Bauer, Veth; in Sweden, Anders Zorn, an artist of nonchalant certainty, who has executed some remarkable nude studies,—and so on.

The names listed here represent only a few of the etchers active today. Of course so widespread a movement will not be free from weak effort; but work will live only when the artist has had something worth while to say, when there is a personal force behind the exercise of technic.

Etching has a charm all its own. It is an art of indication rather than of elaboration. Whistler showed how much could be said with few lines,—an art indeed supple and expressive. Ours is the privilege to see and appreciate etchings. Opportunities there are,—print rooms and museums in New York, Boston, Washington, Chicago, Buffalo, Philadelphia, Baltimore, Brooklyn, Worcester (Mass.), and elsewhere, print dealers' exhibitions in various cities, and traveling exhibits. And one may study reproductions of notable examples of etching in the books listed under "Supplementary Reading," as well as in others.



Courtesy of Fred. Keppel & Co.
CHIMERA OF AMIENS
By D. Y. Cameron

All writing on etching is as a signpost. The main thing is to see much, and to see thoughtfully. The charm of the print is there, for us to cultivate and to enjoy.

SUPPLEMENTARY READING

ETCHING AND ETCHERS

By P. G. Hamerton.
London, 1880. The authoritative work on the subject.

HOW TO APPRECIATE PRINTS

By F. Weitenkampff.
Second Edition. New York, 1914. Has a chapter on etching. Introductory; a guide to appreciation.

A SHORT HISTORY OF ENGRAVING AND ETCHING

By A. M. Hind.
London, 1908. Well described by its title.

THE GREAT PAINTER-ETCHERS, FROM REMBRANDT TO WHISTLER.

By Malcolm C. Salaman.
Edited by Charles Holme, 1914. "The Studio." Has numerous reproductions of works by noted etchers.

ETCHING AND OTHER GRAPHIC ARTS

By George T. Plowman.
A practical guide to the whole subject of etching.

MODERN ETCHINGS, MEZZOTINTS AND DRY-POINTS

Edited by Charles Holme.
1913. "The Studio." Similar in character to the preceding, but deals with modern works.

ETCHINGS

By Frederick Wedmore.
London, 1912. A well-illustrated series of chapters on the masters of etching.

PRINTS AND THEIR MAKERS

New York, 1912. A collection of articles by various authors; several are studies of noted etchers.

AMERICAN GRAPHIC ART

By F. Weitenkampff.
New York, 1912. Contains two chapters on American Etchers.

GOLDEN AGE OF ENGRAVING.

By Frederick Keppel.
New York, 1910. An instructive and entertaining book.



THE OPEN LETTER



Dear S— C—:

Are you really interested in etchings? Your statement that you think the taste for etchings is an acquired one—leads me to ask you this. If the taste is an acquired one then it is, at any rate, a taste that has been very generally acquired, for etchings are to be seen everywhere.

Have you ever read Philip Gilbert Hamerton's "Etchings and Etchers?" It may be called the gospel of the subject. In an edition of this work which was published about 1875, Mr. Hamerton states that almost every art, *except etching*, has some smooth, agreeable qualities that recommend it to the public, and that give it what people call a "finished effect." He then adds: "it is because etching has no attraction of this kind that it is not, nor can be, *popular*." The italics are mine. Hamerton lived long enough (1894) to revise that statement. If he had lived until the present time he would have found etchings staring at him from art and book store windows, from the walls of department stores, and from print shops—and he would have found them to be a prevailing form of wall decoration in the home.

How can you call the taste for etching an acquired one? There is something so sharp and incisive, so definite and crisp in the expression of an etching that it seems to me that people must take to it naturally. If you place an etching with several paintings on a wall—all being of equal merit—the etching will hold attention amidst the colored canvases.

★ ★ ★

An interesting thing about the subject, too, is the "would be" connoisseur interest that many amateurs take in etchings. They talk enthusiastically about "artist's proofs," "remarque proofs," and all that goes to make the values in the fine etchings of collectors. This interest indicates a desire to appreciate etchings intelligently.

Hamerton makes a nice distinction between the connoisseur and the amateur. He writes that the greatest evil in the present relation of the etching to the public is that there are too many connoisseurs and too few intelligent amateurs. The genuine amateur values an etching because it is good *as art* and not because it is one of six proofs drawn by the etcher's own hand, or one of twelve proofs with a little re-

marque sketch in the corner, or one of fifty numbered proofs on Japan paper, or anything else that makes it rare and costly. With a connoisseur expert knowledge is the chief thing and a pride of knowledge. If a connoisseur is rich he is naturally a collector, and when he gets rare etching prints he holds them to himself and safeguards them against public notice. Is he doing a real service in this? He is like a connoisseur in books. "How seldom," Mr. Hamerton says, "are great collectors great readers. How still more seldom are they select and critical readers." They collect books simply as rare and valuable curiosities.

Out of a recent experience I can illustrate the truth of Mr. Hamerton's words. I went to a neighbor's library to examine his edition of Mr. Hamerton's "Etching and Etchers," knowing it to be a fine large paper copy that would be a pleasure to read. I wanted to find the page in the book from which I have been just quoting to you. It was uncut and my neighbor flatly refused to let me cut the pages because, he said, it was a "rare uncut edition," and *the cutting of the pages would seriously depreciate the value of the volume in the book market*. I had, therefore, to return to my own humble edition.

★ ★ ★

Is it good that fine etchings should be rare and confined to exclusive collections? Instead of resenting the cheap processes of reproducing etchings that have made it possible to distribute them all over the world today, should we not be glad of a discovery that makes good etchings cheap? "Would it be a bad thing," exclaims Mr. Hamerton, "if there were a million perfect copies of Rembrandt's finest etchings?" No! The collector's taste in etching may be an acquired one, but the amateur's taste is natural—and it ought to be fed and nourished. And the exclusive collector is not the best friend of art who calls modern processes of reproduction hateful because they spread the works of the great masters before the largest public. If the reproductions of good etchings are creditable in themselves, the more of them we have the better.

W. S. Moffat
EDITOR





THE FAMILY," by Adrian van Ostade, whose pictures of common life are illumined by the light of genius, is the subject of one of the intaglio-gravure pictures illustrating "Etchers and Etching."

ADRIAN VAN OSTADE

Monograph Number Two in The Mentor Reading Course

OSTADE loved the peasant class of Holland, and he liked nothing more than to show how they lived, through his pictures. And where many a person would see only the ugly this great artist caught the poetic side of their life, in spite of its ugliness and vulgarity. He touched their quarrels, their sports, and their more quiet moods of enjoyment with the magic light of his genius, and decked their drab surroundings with sunbeams.

He was the eldest son of Jan Hendricx, a weaver who lived at Haarlem, in Holland. His younger brother, Isaac, likewise became a great painter. They both received the names by which they are known, Van Ostade, from the fact that their ancestors lived at Eyndhoven, near the little village of Ostaden.

Adrian was born in 1620. It is said that Franz Hals, the great Dutch artist, was his teacher. At the age of twenty-six he joined a company of the Civic Guard at Haarlem, and two years later he married. His wife died two years later; but he married again soon afterward. He was little more fortunate in this marriage than in the first; for he

again became a widower in 1666. Four years previous to that he received the highest honors that could be given to a Dutch artist,—the presidency of the Painters' Guild at Haarlem.

In the Louvre at Paris there is a striking picture which shows the father of a large family sitting in state with his wife at his side, in a beautifully furnished room, surrounded by his son and five daughters and a young married couple. This is thought to be one that Ostade painted of himself and his children in holiday dress; but as the artist had only one daughter this is to be doubted.

The people that Ostade painted were stunted and their features misshapen. Holland, in the neighborhood of Haarlem, where he lived, seems to have suffered much from war, and all the peasants in Ostade's pictures bear the stamp of adversity on their features and dress.

Ostade died in 1685. At his death he had in his possession over 200 unsold pieces. During his life he is said to have painted more than 900 pictures altogether. Two hundred and twenty of these are now in public and private collections.

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LE BOUVIER" (The Cowherd), by Claude Lorraine, a Frenchman who was one of the most successful artists of his day, is the subject of one of the intaglio-gravure pictures illustrating "Etchers and Etching."

CLAUDE LORRAIN

Monograph Number Three in The Mentor Reading Course

MANY stupid boys have grown to be successful men. Claude Lorraine was one of these. His father was an excellent pastry cook, and he wanted his son to be one too. But the boy was so dull that he could never learn to cook properly. In spite of this he became one of the greatest and most successful of French painters.

Claude Gelée received the name by which he is known to the world from the fact that he was born at Chamagne, in Lorraine, in 1600. He was very backward in school; so his father took him out and tried to make a cook of him. He made no progress there, and grumbling, "Claude will never know how to heat an oven or bake pastry," his father apprenticed him to an elder brother, Jean Gelée, a wood carver. But he could not even learn how to carve wood.

One day he met a party of Flemish artists who were going to Rome to study, and decided to join them; but he was so lazy and ignorant that when he arrived there he could not obtain a permanent position. Then he decided to go to Naples to study landscape painting. He remained there for two years, and then returned to Rome to work for the land-

scape painter Agostino Tassi, who hired him to grind his colors and do all the household work.

Claude worked hard, and at the same time studied painting. Tassi taught him all he could, and under his tuition the young man's mind began to expand. He used to go out in the open fields and stay there all day studying the effects of light on the landscape.

He left Tassi's house in 1625, and made a journey through Italy, France, and part of Germany. He had many adventures. Karl Dervent, painter to Duke Charles III, kept him as assistant for a year. In 1627 he returned to Rome, and from then on he rose rapidly to fame. He was very careful in his painting, and if any picture that he made did not come up to his ideals he painted it out, and repainted it over and over until it satisfied him.

There was one of his pictures, a landscape, which Claude considered the greatest that he had ever done. Pope Clement IX wanted this very badly, and offered to cover its surface with gold pieces; but the artist refused to sell it.

Claude suffered greatly from gout, and this disease finally carried him away at the age of 82 in 1682.

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HERE MILL POND," by Sir Francis Seymour Haden, the English surgeon who became a great etcher, is the subject of one of the intaglio-gravure pictures illustrating "Etchers and Etching."

SIR FRANCIS SEYMOUR HADEN

Monograph Number Four in The Mentor Reading Course

SEYMOUR HADEN never attended an art school, and had no art teachers. He had a busy and distinguished career as one of the foremost British surgeons; his activities in the scientific world were many-sided: nevertheless so vigorously did he pursue his work as an etcher that he became one of the leading English exponents of that art, and by his efforts etching itself had a great revival in England. He was born in London on September 16, 1818. His father was Charles Thomas Haden, a well known doctor and music amateur. Seymour studied at University College School and University College in London, and also attended the Sorbonne at Paris, where he received his degree in 1840. In 1842 he was admitted as a member of the College of Surgeons in London.

During 1843 and 1844, Haden, with three of his friends, Duval, Le Cannes, and Colonel Guibout, traveled in Italy, and it was there that he made his first sketches from nature. During the following four years he studied in his spare moments portfolios of prints belonging to an old second-hand dealer named Love, who had a shop in Bunhill Row, the old Quaker part of London. He used to carry these portfolios home and arrange the prints in chronological order. Then he would carefully study the works of the great engravers Dürer, Lucas van Leyden, and Rembrandt.

Shortly before this, in 1847, Haden married a sister of J. A. M. Whistler, the American artist.

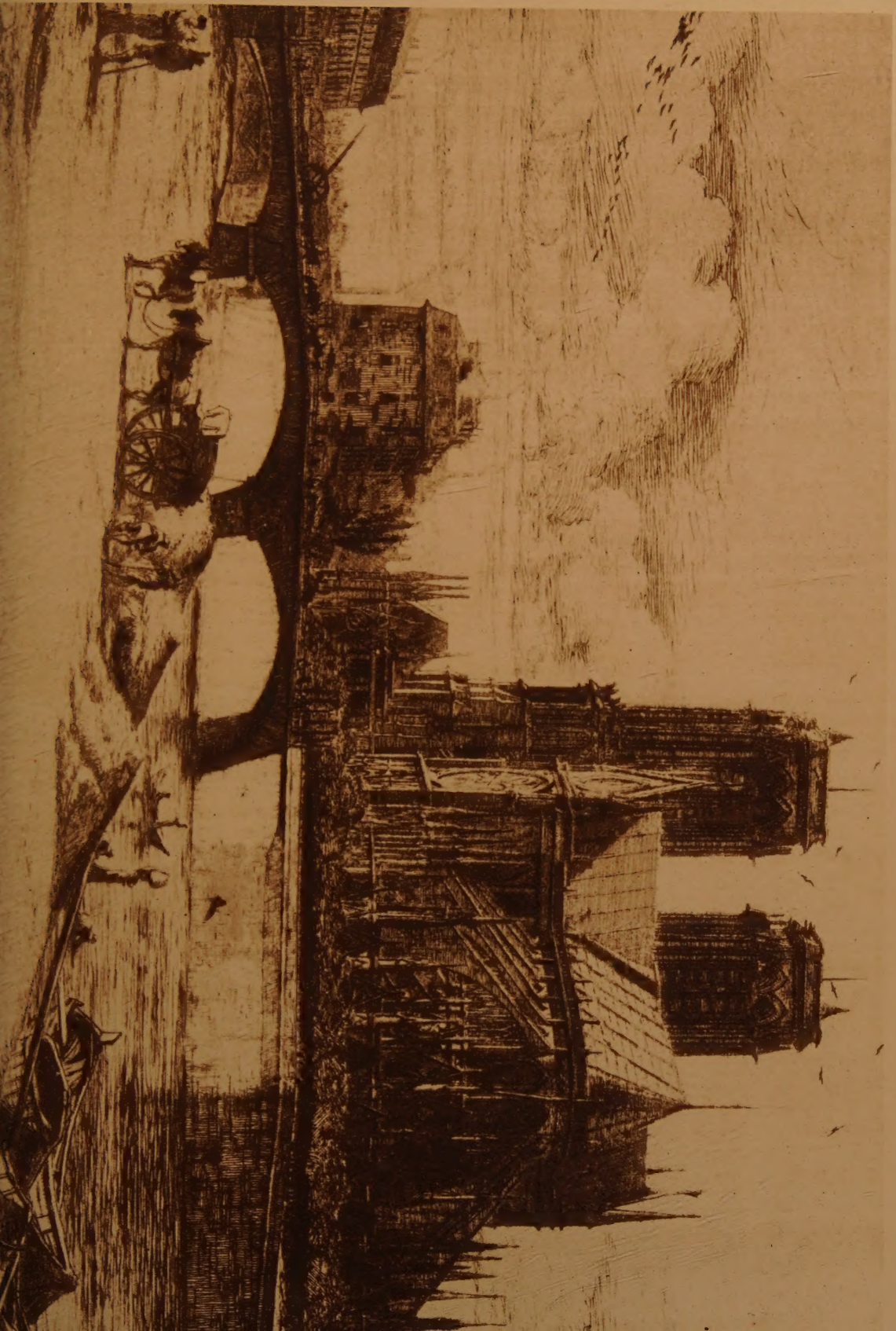
In 1877 the results of his careful study of the work of Rembrandt showed themselves in a remarkable exhibition at the Burlington Fine Art Club. There by lecture and book Haden tried to give a just idea of Rembrandt's work, separating the true from the false. His important book, "The Etched Work of Rembrandt, True and False," was published in 1895.

In spite of Haden's careful study of the old masters, his own work never lost any of its originality. His plates are considered by many people to be more individual than any artist's. "Shere Mill Pond" is one of the most notable examples of his genius.

After much strenuous effort and a great deal of perseverance, Haden founded the Royal Society of Painter-Etchers and Engravers in 1880. As president he ruled that society with a strong hand. In 1889 and 1900 he received the Grand Prix at Paris. He was made a Knight in 1894.

During the latter part of his life Haden began to practise the art of mezzotint engraving; and in this branch he had the same success that he had already achieved in pure etching and in dry point. He died on June 1, 1910.

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THE ABSIDE OF NOTRE DAME," by Charles Meryon, an unfortunate genius whose work is highly valued today, is the subject of one the intaglio-gravure pictures illustrating "Etchers and Etchings."

CHARLES MERYON

Monograph Number Five in The Mentor Reading Course

CHARLES MERYON, one of the greatest French etchers that ever lived, and a genius whose work sells for enormous sums today, died poor and neglected in an insane asylum in Paris.

Meryon did not start out to be an etcher; he wanted to be a painter. But he found to his sorrow that he was color blind; so he finally determined to devote his life to etching. He was born in Paris in 1821. His father was an English doctor, and his mother a French dancer. He was brought up under the care of his mother; but she died when he was very young, and Meryon entered the French navy. In a ship named *Le Rhin* he made a trip round the world. On this voyage he made several pencil sketches of the coast of New Zealand, which he used long afterward as studies for etchings of the landscapes of those regions. His artistic instinct continued to grow, and Meryon soon afterward left the navy.

His teacher was a man by the name of Bléry, who taught him a good deal of the technical part of etching. To him Meryon always remained grateful.

The young etcher was very poor, and although he might have had help from his relatives he was too proud to ask for it. Consequently, in order to earn

his daily bread, he had to do a great deal of work that was mechanical and burdensome to one of his nature. But he soon began a series of etchings called "*Eaux-fortes sur Paris*." This was about 1850. With these he succeeded.

He could have done more good work if he had not been so poor, and it is said also that he was constantly in love and always unhappily. He could not sell his etchings, or if he did he received only about 25 cents apiece for them.

Disappointments told upon him, and his poverty affected his mind. He became subject to hallucinations. He imagined that enemies were waiting for him at the street corners. He said that his few friends robbed him or else would never pay him money that they owed him. Finally it became necessary to place him in an asylum. He was restored to health for a time; but in 1867 returned there and died the following year.

The etchings of Paris that Meryon made are among the best of his work. He had planned an epic of Paris, its misery and poverty as well as its splendor. Of them all, the "*Abside of Notre Dame*" is the favorite, and is generally considered to be Meryon's masterpiece. Light and shade play wonderfully over the cathedral viewed from across the river.

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HE RIVA (Number 1)," by J. A. M. Whistler, who combined with his artistic genius a most interesting personality, is the subject of one of the intaglio-gravure pictures illustrating "Etchers and Etchings."

J. A. M. WHISTLER

Monograph Number Six in The Mentor Reading Course

JAMES ABBOTT McNEILL WHISTLER was an American; but he did most of his work in England. Like all great artists, however, he belonged not to any one country, but to the whole world.

He was born at Lowell, Massachusetts, on July 10, 1834. Like many American painters at that time, he went to Paris to study in the studio of Gleyre. There, when he was still a student, his first etchings brought him immediate attention from people interested in art. This was in 1857. Two years later he went to London and continued his etching. Then for a short time he gave up this kind of art. In 1879 Whistler paid a visit to Venice, and there worked again at his etching.

In the early part of his career the western world was just beginning to discover the charm and beauty of Japanese art. When in Paris the young artist saw many Japanese prints and pictures, and these had a powerful influence upon his work.

In addition to being a masterly etcher, Whistler was a wonderful painter. And with his genius he had a most peculiar personality. He was continually getting into quarrels with other people. Ruskin, one of the greatest art critics that England ever had, once said of one of Whistler's pictures that it was

"a pot of paint flung in the public's face." Whistler immediately brought an action for libel against him. After a long trial damages were awarded to Whistler to the extent of one cent.

Whistler was always one of the most talked about men in London.

His life seemed to be a continual pose. His dress was eccentric, and he combined with artistic arrogance a sharp tongue and bitter humor, which made him greatly disliked. His epigrams had wit, however, and were often quoted.

In 1890 he published a book called "The Gentle Art of Making Enemies." In this flippantly written and amusing little book he insisted on the liberty of an artist to do what was right in his artistic eyes, and said that the critics and the public had no ideas about art that were worth any consideration at all. This naturally did not add to his popularity.

In 1895 Whistler had another serious quarrel. He painted the portrait of the wife of Sir William Eden, and when it was finished refused to hand it over to his customer. Eden sued him; but Whistler was allowed to keep the picture, although he had to pay damages.

In the latter part of his life the artist lived mostly in Paris. He returned to London in 1902, and died there on July 17, 1903.

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